

OLD WINE IN NEW BOTTLE: ANALYSIS OF THE MOTIFS OF OSOGBO BATIK

MARGARET OLUGBEMISOLA AREO¹ & FUNKE – WALE TAIWO OMISAKIN²

¹Department of Fine and Applied Arts, Ladoke Akintola University of Technology, Ogbomoso Oyo., Nigeria

²Department of Art and Design, Faculty of Environmental Studies, Osun State Polytechnic, Iree, Osun, Nigeria

ABSTRACT

Osogbo, a Yoruba town in Southwestern Nigeria was traditionally given the name "Ilu aro" which means the home of indigo dyeing because of the abundance of the raw materials for indigo dyeing, and prevalence of Adire, the Yoruba resist and indigo dyed textile with its peculiar, standardized and traditionally accepted motifs in the town. The name of the town and even the history of its origin also have their roots in this dyeing tradition. However, in a world marked by constant social-cultural change, brought about by external influence and internal development, the Batik resist technique was introduced into Osogbo in the 1960s. This change was embraced and the innovative ability of the people came to the fore as they drew from the existing pool of motifs to adapt into the new technique, thus bringing about a devolution and eclectic new set of motifs which up till now have remained unstudied. This paper, through qualitative study, therefore analyses and brings to the fore the converging and diverging points of traditional Adire and Batik motifs in Osogbo textile art tradition.

KEYWORDS: Adire, Batik, Devolution, Motifs, Osogbo

Received: Jun 30, 2016; **Accepted:** Jul 21, 2016; **Published:** Jul 29, 2016; **Paper Id.:** IJTFTAUG20165

INTRODUCTION

Osogbo, a Yoruba town in South Western Nigeria is traditionally acclaimed as "Ilu Aro," that is, the "home of dyeing". So preponderant is indigo dyeing in the town that it elicited the saying "Aro nbe l'Osogbo, omo eniyan ni mbe nile Ibadan," meaning Osogbo is the home of quality dyeing, but Ibadan, another Yoruba town in Southwestern Nigeria, is populated with people. (Akpata 1971; 97, Eicher 1976, 58.)

The origin of Osogbo according to oral traditions has its root in the indigo dyeing tradition (Pogson, 1995). Account has it that Olutimehin, one of the progenitors of Osogbo people on cutting down a tree as a land mark for a prospective site for settlement heard a loud wailing; "ta lo fo ikoko aro mi o, oso igbo, e tun de o" that is "who broke my indigo-dyeing pot?, wizards of the forest, you are at it again." A myth, which by implication, points to the existence of a dyeing tradition that precedes the people's settlement in the town and which in addition to the copious availability of the raw materials for indigo dyeing formed the bedrock for the continuity and vibrancy of the art in Osogbo.

So viable was indigo dyeing in Osogbo that at the peak of the demand for indigo-dyed fabric for export, many dyers from centres in other Yoruba towns such as Abeokuta, had to take their cloth to Osogbo for dyeing. (Akinwumi 2008, 190). And inseparably linked to indigo dyeing is Adire, the traditional resist dyed cloth of the Yoruba which at a time in history was widely practiced in many indigo dyeing centres located in Osogbo

Adire, which is a coinage from 'Adi', meaning 'to tie' and 're' which means 'to dye' identifies the cloth, the process of its production and relates to the Yoruba ethnic group (Carr, 2001) and (Vol, 1987). It thus identifies the culture, language, and an art tradition of the people (Torntore, 2001).

Adire, is traditionally a generational art passed from mothers to daughters within a family. It also has its own set of culturally accepted, and standardized motifs or patterns which over generations had been adapted from the people's natural environment and observation of events around them. It is from this pool that the daughters pull and learn in an informal apprenticeship training. Each of these motifs has its own meaning which it communicates to the people.

The origin of 'Adire' according to Polakoff (1982) and Lenor Larsen et al (1976) is probably accidental and has its roots in the observation that materials or objects covered during exposure to smoke, sun or weather, change colour except on the protected parts. From this initial accidental discoveries have evolved many techniques under the general name of *Adire*. Amongst such development is batik, the focus of this study.

The origin of the name batik, according to Lenor Larsen et al (1976, 77) is not particularly clear, but in modern Javanese, Indonesian and Malay probably relates to the word *titik* which generally means point, dot, or drop. The basic *tik* in the word he states further, imitate the ticking or tapping sounds of a watch or typewriter. Many other verbs which are derivative of this word are to do with marking with spots or dots, sprinkling, giving an identifying mark or in a general sense, drawing, painting or writing. Batik itself he states further appears to be of recent origin as the many verbs such as *mbatik* and *membatik* are not found in old Javanese language. Meilach (1975, 3) simply defined batik as an Indonesia word, meaning, 'wax writing'. Batik however was first mentioned in Dutch sources in connection with 17th Century shiploads of colourfully patterned fabrics.

Lenor et al (1976, 77) has described batik as a process of applying fluid or semi – fluid substances such as; hot wax, resin, paraffin, starch, rice paste, bean paste, and half –fluid mud as resist medium on the surface of a fabric, which on solidifying resist dye penetration. Starch resist, known as *Adire Eleko* has for decades been a part of Yoruba textile art tradition. What is now known as batik or *Adire Alabela* is a recent introduction specifically different from the traditional *Adire Eleko*. To the people of Osogbo therefore, batik strictly implies the application of hot wax as the resist agent. And for this reason the scope of analysis of this study will cover only batik as known in Osogbo, that is, the technique involving the usage of hot wax.

The introduction of Batik into the Osogbo textile art was brought about by the establishment of the Mbari Mbayo informal art workshops of the early 1960s by Ulli Beier, and Georgina Beier, a workshop which was run into the 1970s by Suzzane Wenger, with the assistance of Dennis Williams and Ru Van Ruseu (Folarin, 1989).

Adapting the starch-resist *Adire eleko* technique, Susanne Wenger in particular, substituted the starch for wax and produced folkloric renditions of her understanding of the Yoruba traditional religion. The Osogbo Mbari Mbayo, workshop catered for the not-so-educated youths in Osogbo supplying them with materials and giving them a free – hand to express their inner understanding of their worldview.

The early trainees therefore relied on their knowledge of the existing traditional *Adire Eleko* motifs, and their worldview. This with their experience in a constantly changing environment has given rise to an array of motifs which are now specifically peculiar to Osogbo batik. These motifs have therefore become a symbolic signature by which Osogbo batik can be recognized anywhere.

Many scholars have written about different aspects of Yoruba *Adire*. In her study Eicher (1975) was able to identify three main techniques of creating patterns on the *Adire* cloth. Also in a compilation of five essays edited by Stanfield and Simmonds in 1971 different aspect of *Adire* were studied. Stanfield's work focuses on the history of *Adire*, the design process, the dyeing, the finishing and the costing of the cloth. Oke's study was on the chemistry of indigo dye extraction with a view of reducing production time. Barbour's work is geared towards recording *Adire* patterns up to the period covered by her research. Jackson's study was on the degradation of a particular pattern as it passes through the hand of several artists. Finally Akpata's essay traces the history of *Adire* up to what was considered modern trends of the time of her study. Though all the five essays are on *Adire* none of them however analysed specifically dwelt on Osogbo batik.

Areo and Kalilu (2013a) study was a chronicle of the spread of the indigo dyeing centres in Southwestern Nigeria with a view of tracing their history and establishing the extant ones in the region. Kalilu and Areo (2013b) studied the traditional motifs of *Adire*, and their findings show how these motifs are found used in all two- dimensional and three – dimensional art traditions of the Yoruba. Areo (2013c) traces the origin of *Adire* and its development up to the period of her research, and analyses the development of all the new resist techniques that have evolved up to that time.

In yet another study, the origin and meaning of the traditional motifs of *Adire* were studied in detail by Areo and Kalilu (2013d). They classified these motifs into five namely; geometric, figural, skewmorphic patterns, letters, and celestiomorphic. And also, although their appraisal of the techniques and technology of *Adire* (2013e) did make mention of batik as one of the recent developments of resist techniques among the Yoruba, they however did not go into the detail of studying the motifs of batik in Osogbo.

In writing about Ulli Beier a key personality in the rebirth of *Adire* in Osogbo at a critical time when this textile art was suffering a lull in its practice, Areo (2013f) detailed the history of Osogbo town vis - a - vis *Adire*, and how the presence of Ulli with some other notable personalities revived the *Adire* art through the introduction of the hitherto unknown technique of batik into the *Adire* art tradition. This study however did not dwell on the details of batik practice in Osogbo. Also Areo and Areo (2014b) studied how lack of appropriate property rights law in Nigeria has adversely impacted the *Adire* art tradition as textile multinationals copy the motifs of *Adire* with impunity and print such on textile materials which they now sell at ridiculously low price compared to the hand produced ones. Though imitation of batik motif were discussed, the discussion was not specifically on Osogbo batik.

Batik is one popular form of textile surface decoration that has carved a niche for itself and has become an inseparable part of Osogbo landscape.

For this research fifty pieces of five yards each of finished batik fabrics were studied for detailed analysis of the units of design repeated all the surface of each fabric. Also the various batik centres were visited to observe the design process. The most common and peculiar motifs found in all the centres visited were recorded. It was also observed that all the trainees in the centres visited had sketch books into which they practice their dexterity in sketching the designs before drawing such on fabric. These sketch books were studied in order to analyze the design composition process before the design is finally transcribed onto the fabric. Photographs of these motifs were taken. There was also audio – visual recording of the artists while putting the designs on fabric. Oral interview was conducted at the various centres on the artists and trainees. This was basically geared toward getting their understanding of the interpretation, meanings and symbolism of the different motifs being transcribed by them.

On the whole Fifty seven most striking, and commonly used designs across all the centres were analyzed for the study. These Fifty seven were compared with the traditional *Adire Eleko* motifs with a view to drawing out the areas of convergence in the designs of these two genre of textile design techniques

Iconography, Iconology, and Osogbo Batik

Iconography is the study of artistic images and their symbolism and meaning in the socio – cultural life of a people. Iconography is inseparable from style (Egonwa, 1994). Iconography and stylistic studies should therefore go together.

Iconology is a set of specific or traditional symbolic forms associated with the subject or theme of a stylized gender or art as posited by “Oxford English Dictionary). It is the set of symbols or images used in a particular field of activity, The focus of this study is the *Adire* art tradition, with each of its symbols recognized by the Yoruba as having a particular meaning

Osogbo batik art has a corpus of symbols or theme which is peculiar to it. It has been observed on closer analysis that many of these symbols were drawn from the traditional Yoruba *Adire Eleko* motifs, adapted, modernized and recreated in contemporary creative manner to make them more appealing. These contemporary motifs are used separately or combined to make the designs which are now uniquely peculiar to Osogbo batik.

Osogbo batik shows spiky arrangement and clustered patterns which have meaning to individual artist according to the theme or reasons behind the design they wish to represent. Some of the patterns or design show images of lizard, fish and some shapes looking like scorpion. They also make use of combination of lines singly and in groups to create patterns on fabric. It is noteworthy that motifs are not created in isolation, the immediate environment of the artists, changes and events around them at any particular point in time also reflect in their works and motif formation.

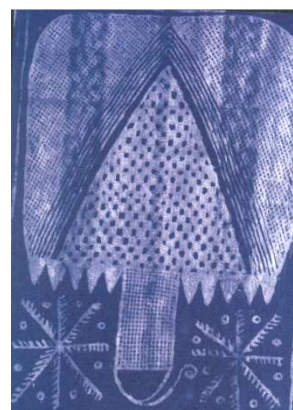
Basically all their designs are combination of various abstract motifs like circles, triangles, squares and various lines, and sometimes simple broken, spiral, or wavy lines are used. Osogbo batik artists also use floral motifs. These motifs reveal their uniqueness when used singly as a symbol, or combined together as a pattern.

Converging and diverging points in *Adire* and Osogbo batik

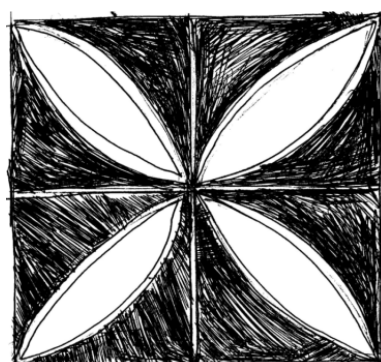
A lot of convergence and similarities have been observed in the traditional age long Yoruba *Adire* motifs and the Osogbo batik that evolved in Osogbo town in the 1960s. The motifs of Osogbo batik can therefore be classified into five broad categories: Adaptation or transliteration of traditional *Adirei* motifs, designs based on geometric shapes, lines of different sizes and direction, motifs based on the observation of natural objects such as flora and fauna around them, motifs based on external influences and changes occurring in their environment and finally corporate design which involves the combination of several units of design to form a whole, and usually imitating the grid structural arrangement of traditional *Adire Eleko*. Plates 1a and 1b to 18a and 18b clearly show this converging point between the motifs of *Adire eleko* and Osogbo batik. Even where the original name of the *Adire* motif is lost to the batik artist, the similarities in the patterns are undeniable. While some motifs under this category look strikingly the same, the devolution of some of the pattern is also evident. It is a transliteration of the old into the new, like pouring an old wine into a new bottle. The traditional motifs thus become the bedrock for the development of the symbols of the new textile art form. This in itself gives an eclectic form to the motifs of Osogbo batik, a synergy of the past and the present which has sustained its dynamism and continuity.



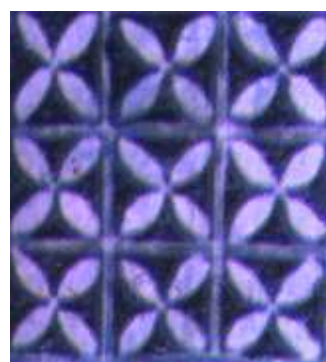
**Plate 1a: Osogbo batik motif Plate Umbrella (Aburada) Motif with Velvet Design on top (Alaran).
Drawn by Omisakin Funke, 2015**



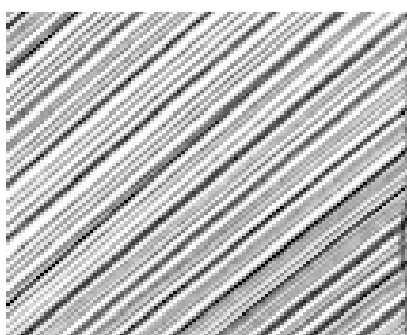
**1b: Adire Eleko motif Umbrella (Aburada) Motif
Drawn by Gbemi Areo, 2010**



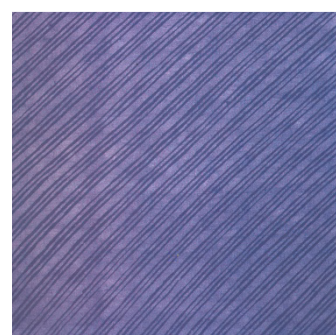
**Plate 2a: Osogbo batik Motif Plate Oloju Eyele Nla (Bigger Dove Eye)
(Drawn by Omisakin Funke, 2015)**



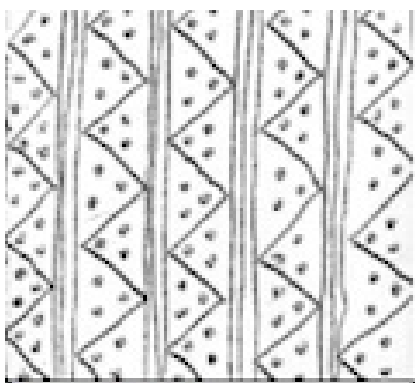
2b: Adire Motif. Ododo (Floral Motif). Drawn by Gbemi Areo 2010



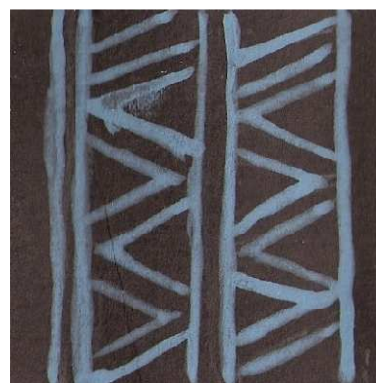
**Plate 3a: Osogbo batik Motif Plate Mirror (Dingi)
Someone that's a Reflection in your Life**



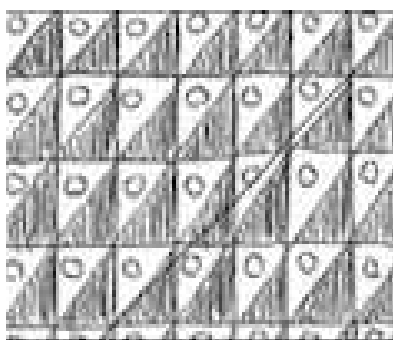
**3b: Adire Motif Diigi (mirror)
Drawn by Gbemi Areo, 2010**



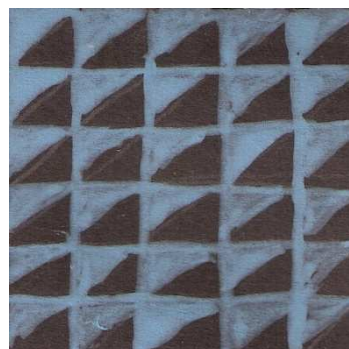
**Plate 4a: Osogbo batik Motif Plate
Cross Road.**
(Drawn by Omisakin Funke, 2015)



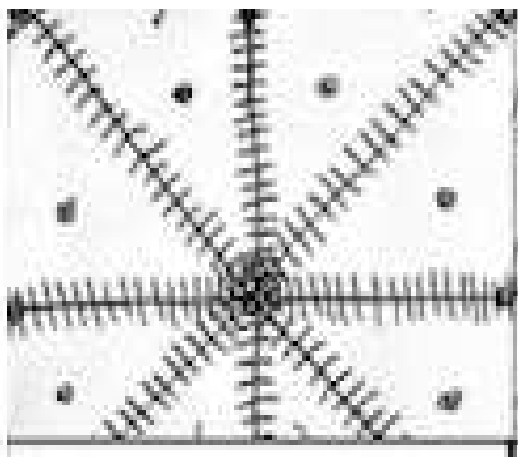
4b: Adire Motif. Afara (Bridge)
Drawn by Gbemi Areo 2009



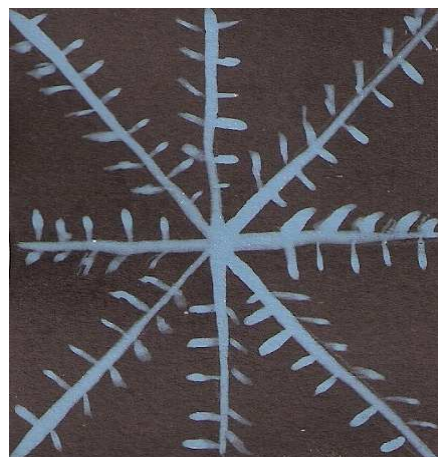
**Plate 5a: Osogbo Batik Motif Plate
Feather. Anywhere you want to fly to,
you will get there First.**
Drawn by Omisakin Funke, 2015



5b: Waala (Quoranic board)
Drawn by gbemi Areo 2009



**Plate 6a: Osogbo batik Motif Plate
Guinea corn**
The hand that feed you never Lack



6b: Adire Motif. Oka baba. (Guinea corn)
Drawn by Gbemi Areo, 2009

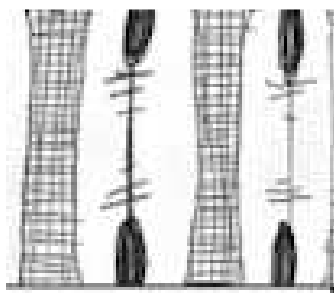


Plate 7a: Osogbo batik Motif
Pillars of Strength, spoon of Honey.
(Drawn by Omisakin Funke, 2015)

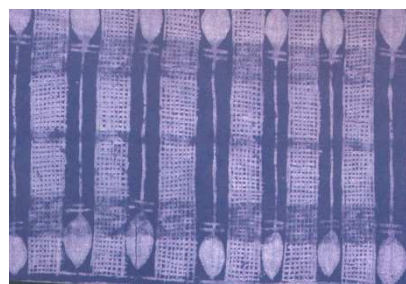


Plate 7b: Opo Ile Mapo (Mapo pillars)
Drawn by Gbemi Areo 2009



Plate 8a: Osogbo batik Motif
Wall gecko, Peaceful Home
(Drawn by Omisakin Funke, 2015)



Plate 8b: Alangba or Oni (Lizard or crocodile)
Drawn by Gbemi Areo 2009

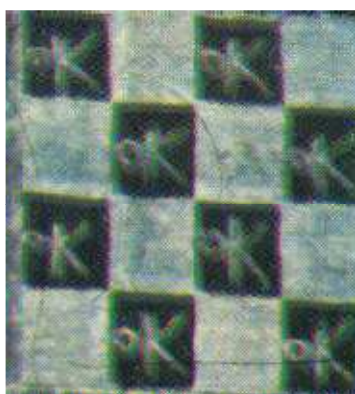
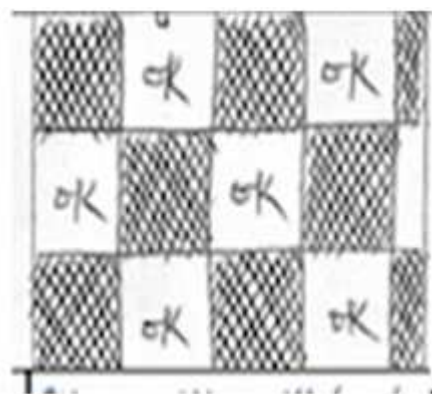


Plate 9a: Osogbo batik Motif
Everything will be ok.
(Drawn by Omisakin Funke, 2015)



9b: Adire Motif. Ok
Gbemi Areo, 2009

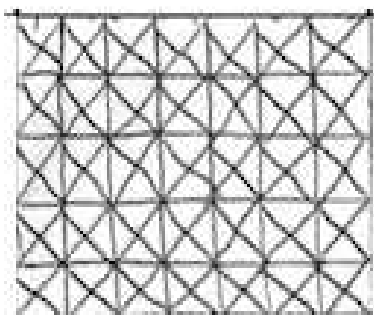
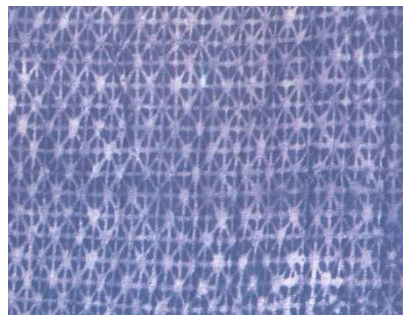


Plate 10a: Osogbo batik Motif Plate
Defence. Your inner spirit
Will always defend you
(Drawn by Omisakin Funke, 2015)



10b: Adire Motif. Waya (Wire)
Drawn by Gbemi Areo, 2009.

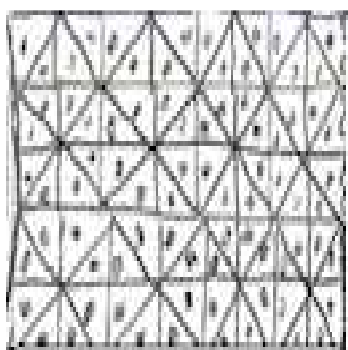


Plate 11a: Osogbo batik Motif Plate
Sekere Drum.
(Drawn by Omisakin Taiwo, 2015)



11b: Adire motif. Sekere (Gourd Rattle)
Drawn by Gbemi Areo 2009

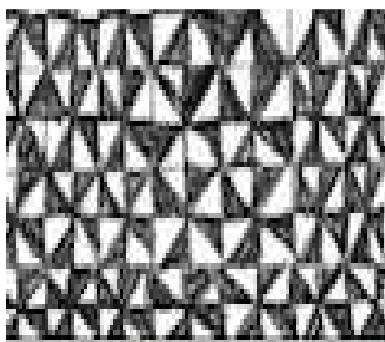
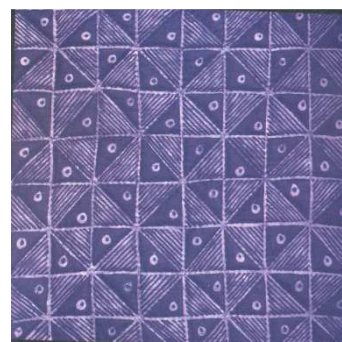


Plate 12a: Osogbo batik Motif Plate
Talking Drum,
Sending Messages through the Drum
(Drawn by Omisakin Taiwo, 2015)



12b: Adire Motif. Gangan (Talking Drum)
drawn by Gbemi Areo 2009

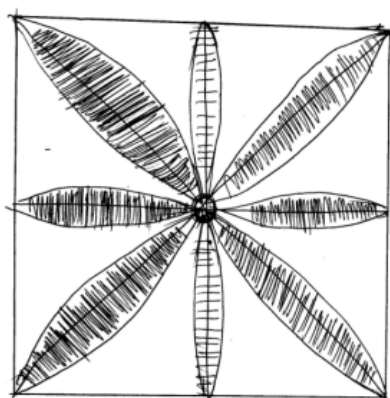
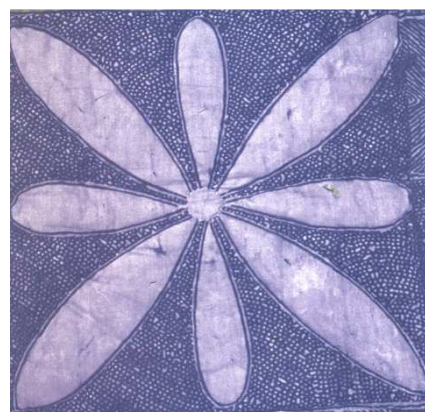


Plate 13a: Osogbo Batik Motif Plate
Cassava leaf
Drawn by Omisakin Funke, 2016



13b: Adire Motif. Ewe Ege (cassava leaf)
Drawn by Gbemi Areo 2009



Plate 14a: Osogbo batik Motif Plate
Circle of life.
Drawing by Omisakin Funke, 2016



14b: Adire Motif. Olokoto (spinning top)
Drawn by Gbemi Areo 2009

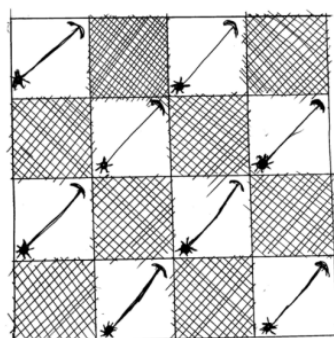
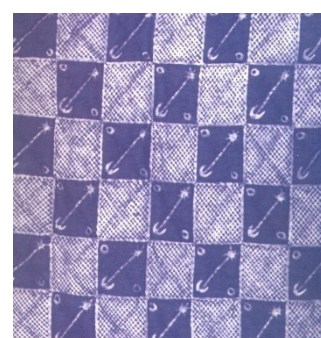
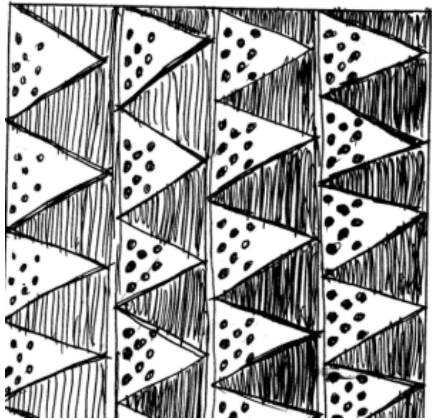


Plate 15a: Osogbo Batik Motif Plate
Matches
Drawing by Omisakin Funke, 2016



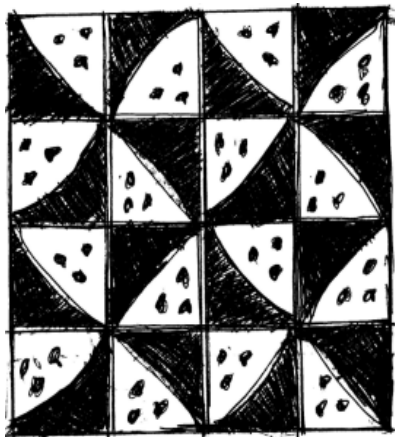
15b: Adire Motif. Isana (Matches)
Drawn by Gbemi Areo 2009



**Plate 16a: Osogbo batik Motif Plate
Orunkun Aro (Lame Man's Knee)
Drawn by Omisakin Funke, 2016**



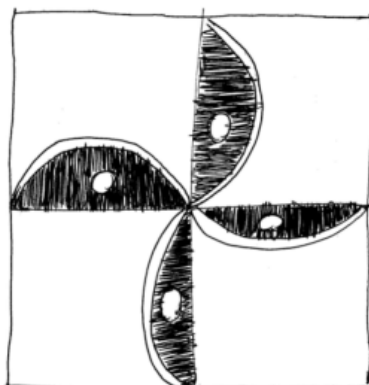
**16b: Adire Motif. (Lame man's knee)
Drawn by Gbemi Areo 2009**



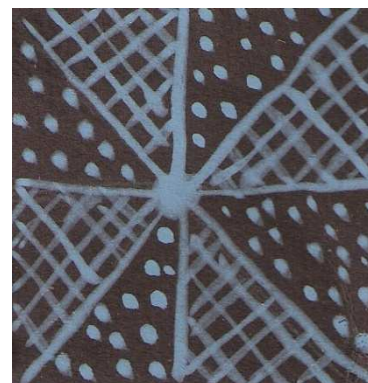
**Plate 17a: Osogbo Batik Motif Plate
(Triangle) Contemporary design is now on its side).
(Drawn by Omisakin Funke, 2015)**



**17b: Adire Motif. Ayedegbe. (The world
Drawn by Gbemi Areo)**



**Plate 18a: Osogbo Batik Motif Plate
Contemporary design
(Drawn by Omisakin Funke, 2015)**



**18b: Adire Motif. Abebe (Fan)
Drawn by Gbemi Areo. 2009**

Many of the other motifs based on geometric shapes are Plates 22,23, 26, 27, 28, 31, 38 47,48 and 49. Although these may seem as simple mere representations to the uninformed observer, every line, every stroke has an intention behind

it, therefore has a name ascribed to it, and has specific meaning to the artist. Giving names to textile and motifs is a means of keeping record of such symbols. Without a name, a symbol is doomed to being forgotten before long.

Plates 19, 20, 24, 25, 29, 30,32,34,35, 37, 39, 40, 41, 43,45 and 46 are all named after natural objects or occurrences such as flora, fauna, lightning, groundnut, eyeball and so on. These may not have a direct resemblance to what is claimed to have been represented, a closer analysis however reveal a level of abstraction by the artist similar to what is found in the traditional *Adire* motif rendition.

Plates 21, 30 33,36,39 and 44 are constant reminder of the dynamism of culture and the role of the artist as a chronicler of such changes. For instance the change from cowry shells as money or legal tender is seen in the appearance and usage of the Naira symbol as textile motif in plate 21, and ice cream which was an external introduction into the Yoruba culture is represented in the abstracted cone icecream of Plate 30.

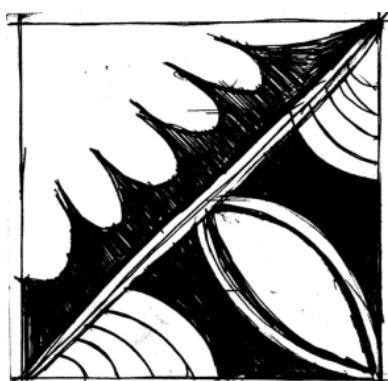


Plate 19: Contemporary Batik Motif
Shango protects from thunder
(Drawn by Omisakin Funke)

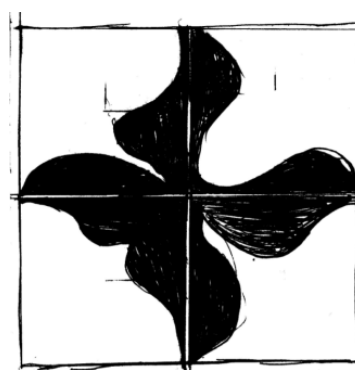


Plate 20: Contemporary Batik Motif
Leaf Motif.
(Drawn by Omisakin Funke, 2015)

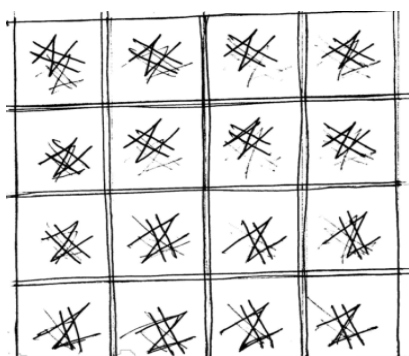


Plate 21: Contemporary Batik Motif
Naira Motif
(Drawn by Omisakin Funke, 2015)

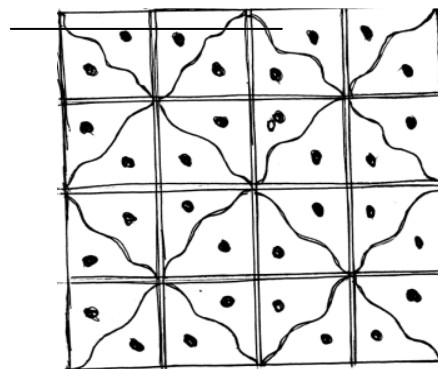
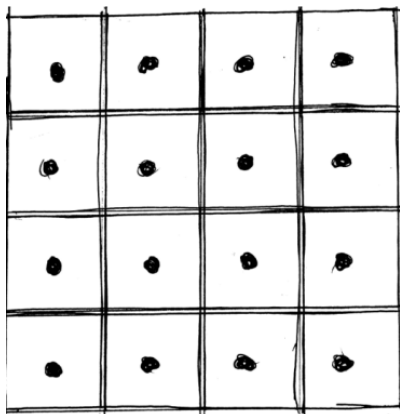


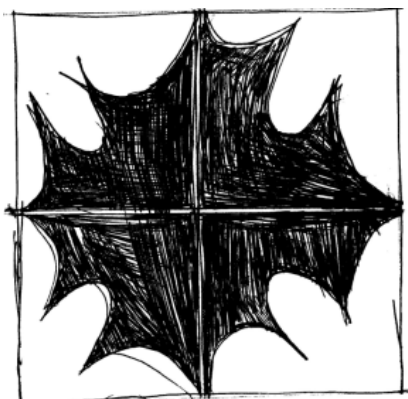
Plate 22: Contemporary Batik Motif
Onigunmeta design (Triangle)
(Drawn by Omisakin Funke, 2015)



**Plate 23: Contemporary Batik Motif
Dot Design**
Drawn by Omisakin Funke, 2015



**Plate 24: Contemporary batik Motif
Epa (Groundnut) Motif**
(Drawn by Omisakin Funke, 2015)



**Plate 25: Contemporary Batik Motif
Ewe Ila (Okro Leaf) Motif.**
(Drawn by Omisakin Funke, 2015)

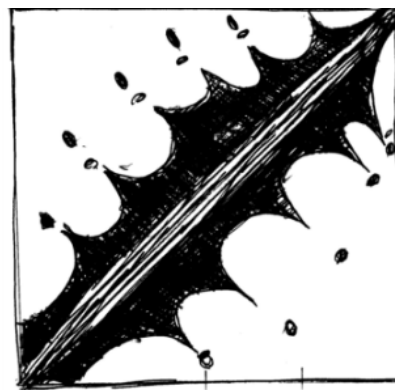
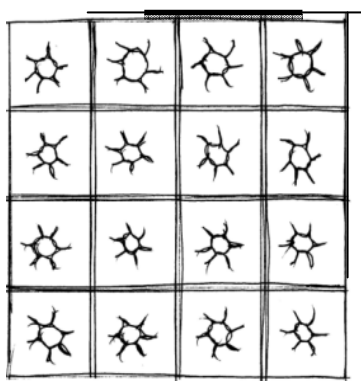


Plate 26: Contemporary batik Motif
(Drawn by Omisakin Funke, 2015).



**Plate 27: Contemporary Batik Motif
Irawo (Star) Motif.**
(Drawn by Omisakin Funke, 2015)

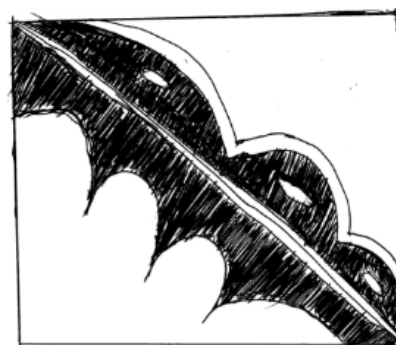
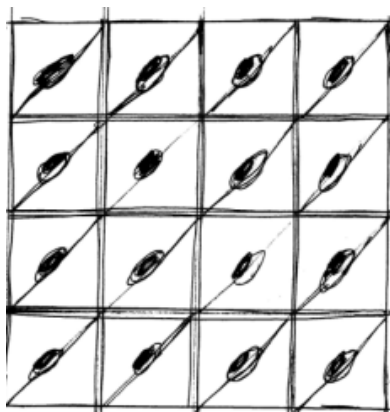
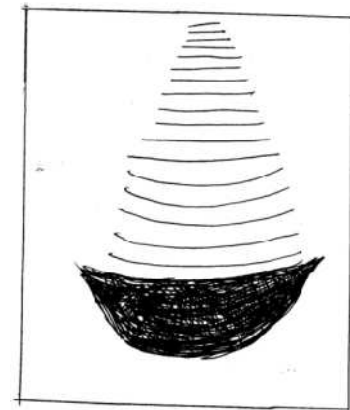


Plate 28: Contemporary Batik Motif
(Drawn by Omisakin Funke, 2015)



**Plate 29: Contemporary Batik Motif
Eye ball (eyin oju)**
Drawn by Omisakin Funke, 2016



**Plate 30: Contemporary Batik Motif
Ice cream.**
(Drawn by Omisakin Funke, 2015)

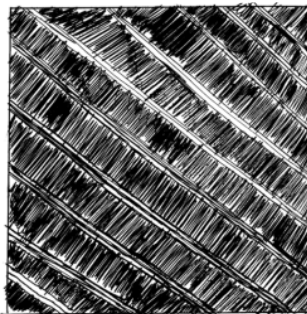
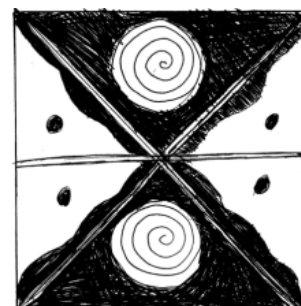


Plate 31: Onikika Legbe (Pleating) Motif.
Drawn by Omisakin Funke, 2015)



**Plate 32: Adaptation of Oloyun Meji
(Pregnant design)**
(Drawn by Omisakin Funke, 2015)

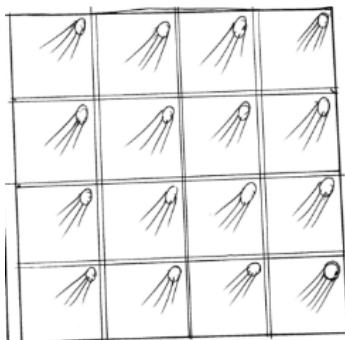
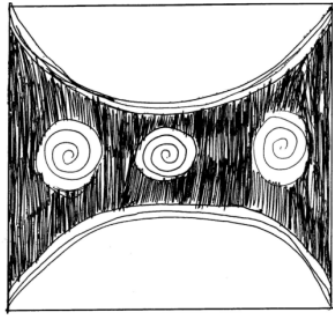


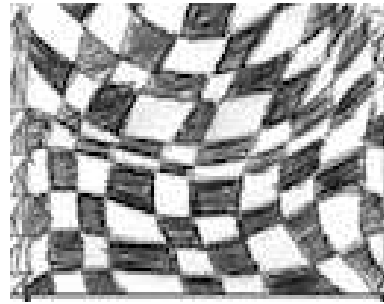
Plate 33: Comb Motif.
(Drawn by Omisakin Funke, 2015)



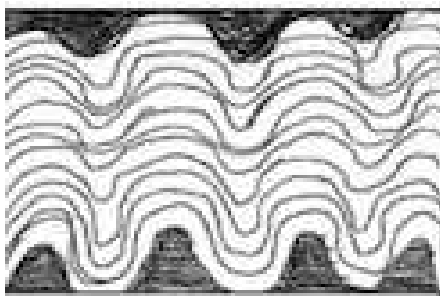
Plate 34: Groundnut (Epa)
(Drawn by Omisakin Funke, 2015)



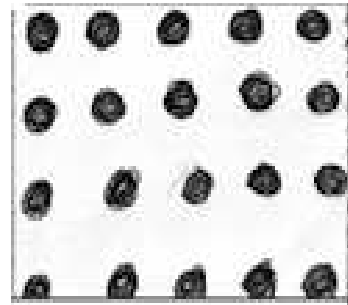
**Plate 35: Adaptation of Oloyun meji
(Pregnant woman)
(Drawn by Omisakin Funke, 2015)**



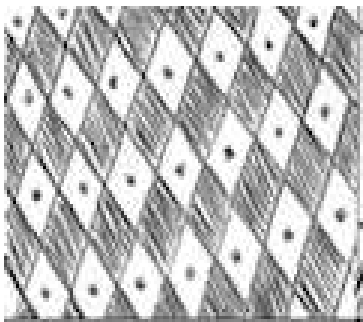
**Plate 36: Liberty (*Ominira*).
Drawn by Omisakin Funke, 2015**



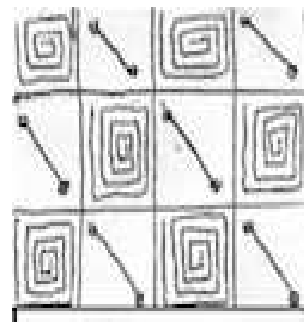
**Plate 37: Wave of life, wave away my problem.
Drawn by Omisakin Funke, 2015**



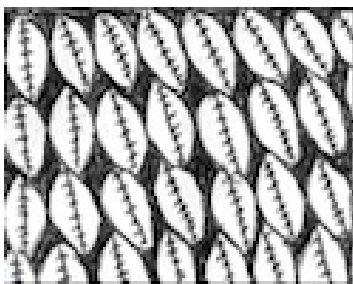
**Plate 38: Money will soon come your way.
Drawn by Omisakin Funke, 2015**



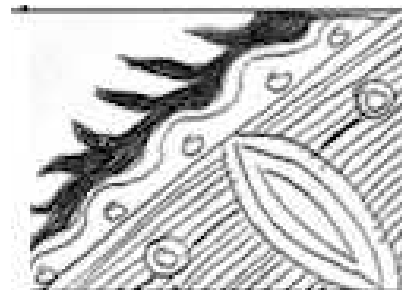
**Plate 39: Hope.
(Drawn by Omisakin Funke, 2015)**



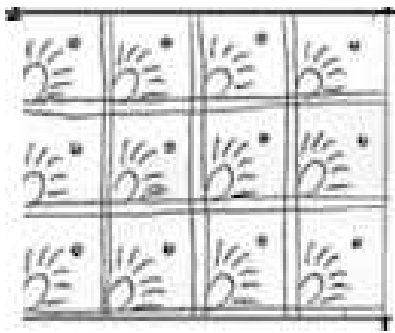
**Plate 40: Long life
Drawn by Omisakin Funke, 2015**



**Plate 41: Cowry shell, Money
(Drawn by Omisakin Funke, 2015)**



**Plate 42: Sango Protects from thunder.
(Drawn by Omisakin Funke, 2015)**



**Plate 43: When your star is shining bright,
Nobody can Block it.**
(Drawn by Omisakin Funke, 2015)

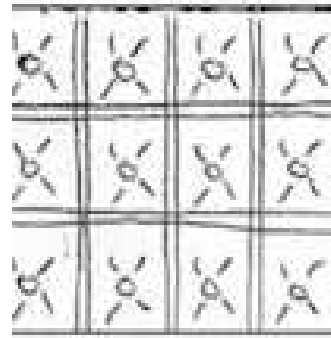
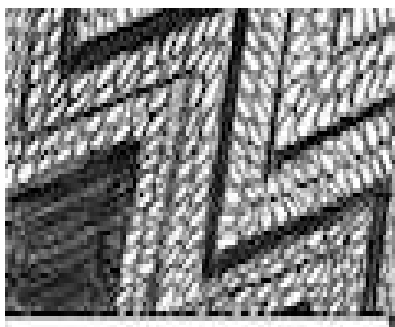


Plate 44: Earing, only hear good News.
(Drawn by Omisakin Taiwo, 2015)



**Plate 45: Crossroad, your Journey may be Difficult
But you will get there**
(Drawn by Omisakin Funke, 2015)

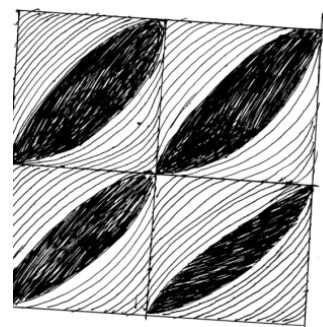


Plate 46: Orogbo (Bitter Kola)
(Drawn by Omisakin Funke, 2016)

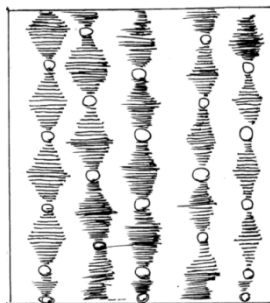


Plate 47: Contemporary Motif
(Drawn by Omisakin Funke, 2016)

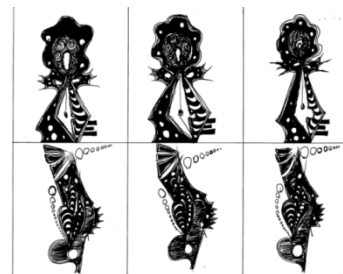


Plate 48: Contemporary Motifs for Figure Cutting.
(Drawn by Omisakin Funke, 2015)

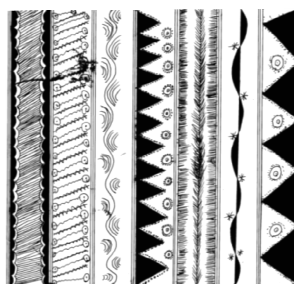
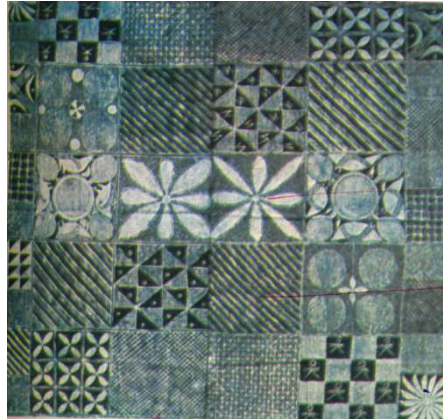


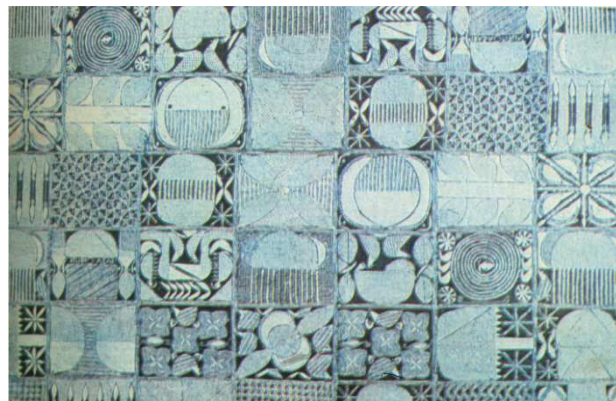
Plate 49: Pattern design Motif.
(Drawn by Omisakin Funke, 2015)

Another area of convergence in *Adire* and Osogbo batik apart from the similarities in the form, content and context of the motifs is in the style of the motif arrangement. Traditionally, the names and meanings of some *Adire* cloths

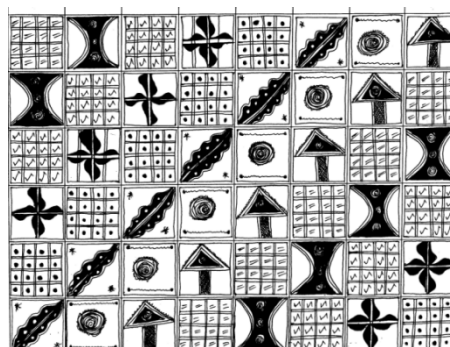
are determined by the grouping together of certain set of individual motifs. The motifs that are expected to be arranged together as a group for any of these cloths to earn its group name, are known, understood and accepted by the *Adire* artists. Such motifs are traditionally arranged in grid structure and alternated in repeat pattern to cover the surface of the whole fabric. Some of these corporate or group – named designs are; Ibadan dun, Olokun, Sunbebe, and Eye pe. The Osogbo batik artists also adopt this grid repeat method in designing their fabrics. (Plates 51, 52, 53, 54, 55, 56, and 57). The artist makes a selection of the desired motifs to be grouped together. Unlike the traditional *Adire Eleko* however, they do not have specific names for such corporate designs.



**Plate 50: *Adire Eleko*. Olokun Corporate Design
Gbemi Areo, 2009**



**Plate 51: *Adire Eleko*. Ibadan Dun (ibadan is pleasant)
Gbemi Areo 2009**



**Plate 52: Combination of Contemporary Motifs to form *Adire Eleko* design
(Drawn by Omisakin Funke)**

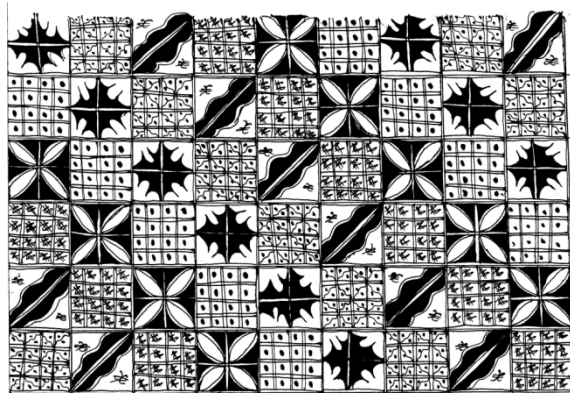


Plate 53: Combination of both contemporary Motifs and *Adire Eleko* Motif (Lightning and Block) to form *Adire Eleko* design, two colours (Drawn by Omisakin Funke).

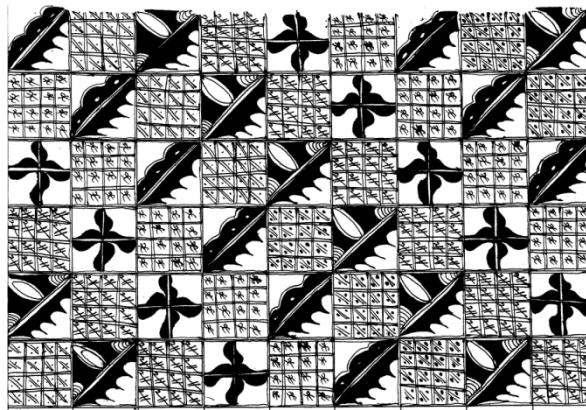


Plate 54: Combination of both Contemporary Motifs and *Adire Eleko* Motifs (Lightning and block) to form *Adire Eleko* Design, two Colours (Drawn by Omisakin Funke).

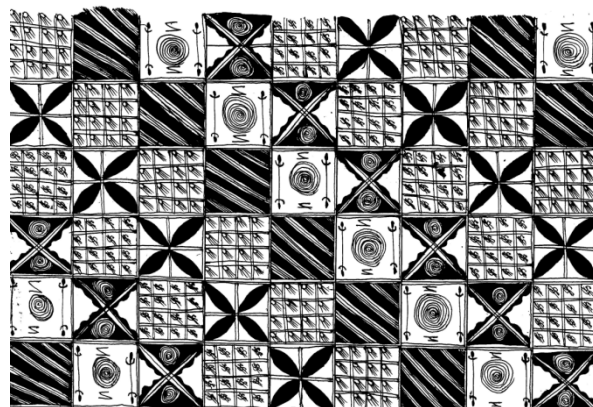


Plate 55: Combination of Contemporary and *Adire Eleko* Motifs (Lightning and block) to form *Adire Eleko* design. (Drawn by Omisakin Funke).

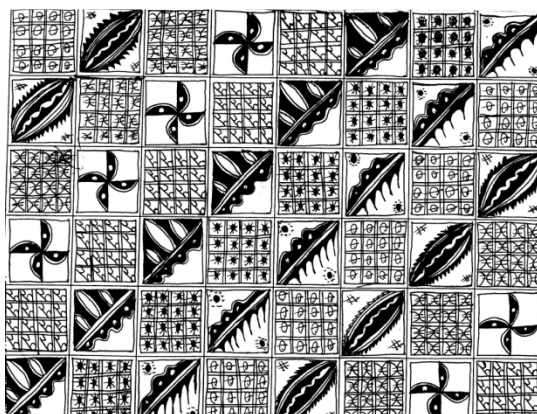


Plate 56: Combination of contemporary motifs Arranged like *Adire Eleko* grid Design.
(Drawn by Omisakin Funke).

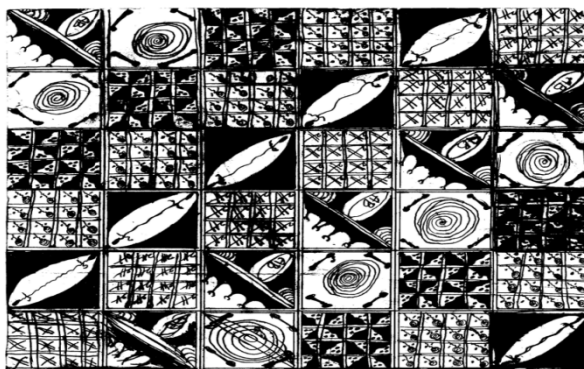


Plate 57: Combination of Contemporary Motifs Adapted to *Adire Eleko* grid pattern. (Drawn by Omisakin Funke).

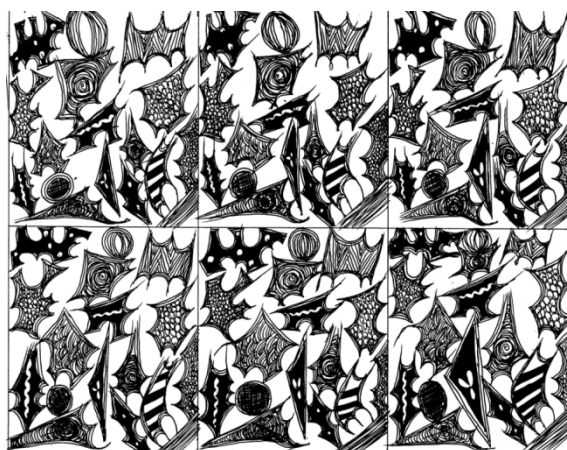


Plate 58: Components of free hand Motif
(Drawn by Omisakin Funke, 2015)



Plate 59: Waxed Fabric with Combination of Different Motifs for One Colour dye by OSPOLY Iree, Arts and Design Student (Photograph by Omisakin Funke, 2015)

CONCLUSIONS

Culture is dynamic. So also is the art forms found in every culture. Batik has developed as a result of external influences in terms of materials, techniques and technology. However since the batik artist are integral part of the environment in which they found themselves, they have naturally adapted and adopted these foreign influences to their culture. Drawing from the accepted and standardized symbols of the Osogbo and Yoruba culture, they have succeeded in producing a new style and theme of art which seem eclectic, but which is unique to Osogbo batik and which is leaving its indelible mark on the contemporary textile art landscape of the country.

REFERENCES

1. Akinwumi T. "Ayoola Alabi, 2008 A Leader of a Movement in Contemporary Adire art. C. 1930s-1956." In *Styles, Schools and Movements in Modern Nigerian Art. Proceedings of the 2nd National Symposium on Nigerian Art. Lagos. National Gallery of Art, p. 190.*
2. Akpata B. "Comments on Adire" In *Adire in Western Nigeria, Institute of African Studies; University of Ibadan, 1971, p.97.*
3. Areo, M. O and Kalilu R. O. R. (2013a). " Adire in Southwestern Nigeria: Geography of the Centres" *African Research Review. April, 2013.Vol. 7, Serial No. 29. Ethiopia.ISSN 1994 – 9057 (Print), ISSN 2070 – 0083 (Online). www.afrrevjo.net. Pp. 350 – 370.*
4. Areo, M.O. (2013c). "Antecedents and Developments of Adire in Southwestern Nigeria" *Scottish Journal of Arts, Social Sciences and Scientific Studies. September, 2013. Vol.15. Issue II. Scotland. Pp. 67 – 78.*
5. Areo, M.O. and Kalilu, R. O. R. (2013d). " Origin of and Visual Semiotics in Yoruba Textile of Adire" *Journal of Arts and Design Studies. Vol. 12. USA. Pp. 22 – 34.*
6. Areo M. O. and Kalilu, R. O. R. (2013e). "Paradigmatic Appraisal of Techniques and Technology of Adire in the Last Five Decades" *Journal of Research on Humanities and Social sciences. Vol. 3, No. 15. USA, Pp. 97 – 106.*
7. Areo, M.O." (2013f) Ulli Beier: A Beacon in the Post – Colonial Renaissance of Adire." *Journal of Arts and Humanities. Vol. 2, No. 9. Canada. October, 2013. pp. 16 – 24.*

8. **Areo, M.O.** and Areo, A.B. (2014a) "Ankara Kampala: Property Rights as Revamps for the Adire Indigenous Knowledge" *Journal of Law, Policy and Globalization*. Vol. 26, Pp. 185 – 190.
9. Areo, A.B. and **Areo, M. O** (2014b) "The Utility of Adire: Women Entrepreneurship, Attitude and Marketing Strategies for Competitive Edge" *African Journal of Social Sciences*. Vol. 4. Number 3. U.K. pp. 28 – 41.
10. Barbour. J. "Origin of Some Adire Designs' Adire Cloth in Nigeria. Ibadan. Nigeria: Institute of African Studies, University of Ibadan, 1971.
11. Carr. R. (ed.) *Beyond Indigo: Adire Eleko Square, Patterns and Meanings: Lagos, Nigeria. Simon Printers Limited, 2001.*
12. Eicher Joanne Bulbolz: 1976 *Nigerian Handcrafted Textiles. Ile-Ife. University of Ife Press Nigeria.*, P. 58.
13. Folarin Agboola. "Imaginative Image in Modern Contemporary Nigerian Arts." *Kurio Africana. Journal of Arts and Criticism*. Vol. 1, No. 1, 1989, p.38
14. George Jackson. "The Devolution of the Jubilee Design". *Adire Cloth in Nigeria. Ibadan. Nigeria: Institute of African Studies, University of Ibadan, 1971.*
15. Kalilu, R.O. R and **Areo, M. O.** (2013b). "Cross – Currents and Transmigration of Motifs of Yoruba Art" *AFRREV International Journal of Arts and Humanities*. May, 2013.Vol. 2 (2), S/No 6. Ethiopia. Pp.108 - 129.
16. Meilach. Dona. Z. *Contemporary Batik and Tie-Dye. London. George Allen and Irvin Limited, 1975. P. 3 15, R*
17. Nancy Stanfield. "Dyeing Methods in Western Nigeria". *Adire Cloth in Nigeria. Ibadan, Nigeria. Institute of African Studies, University of Ibadan. 1971.*
18. Oke, O.L. "The Chemistry and General History of Dyeing". *Adire Cloth in Nigeria. Ibadan: Institute of African Studies, 1971, pp. 43-49.*
19. Pogason Ohioma I. 1995. *Dyeing in Osogbo Township. In: Adepegba C.O. (ed). Osogbo: Model of Growing African Towns. Ibadan. Institute of African Studies.*
20. Polakoff, C.*African Textiles and Dyeing Technique. London and Henley: Routledge and Kegan Paul, 1982.*
21. Simmonds Diog and Jane Barbour (eds). *Adire Cloth In Nigeria. Ibadan. Institute of African Studies, University of Ibadan, 1971.*
22. Torntore S.J. "Introduction: The Centre of Many World: Perspective on Four Nigerian Textiles." *Cloth is the Centre of the World: Nigerian Textiles, Global Perspective. Ed. Susan J. Torntore. Minnesota: Goldstein Museum of Designs, 2001.*
23. Vol. T.*Indigo-dyed Cloth of the Yoruba. Exhibition Catalogue of an exhibition of the same title, held at Alliance Francaise, Ibadan. December 9th 1986 - January 19th, 1987*